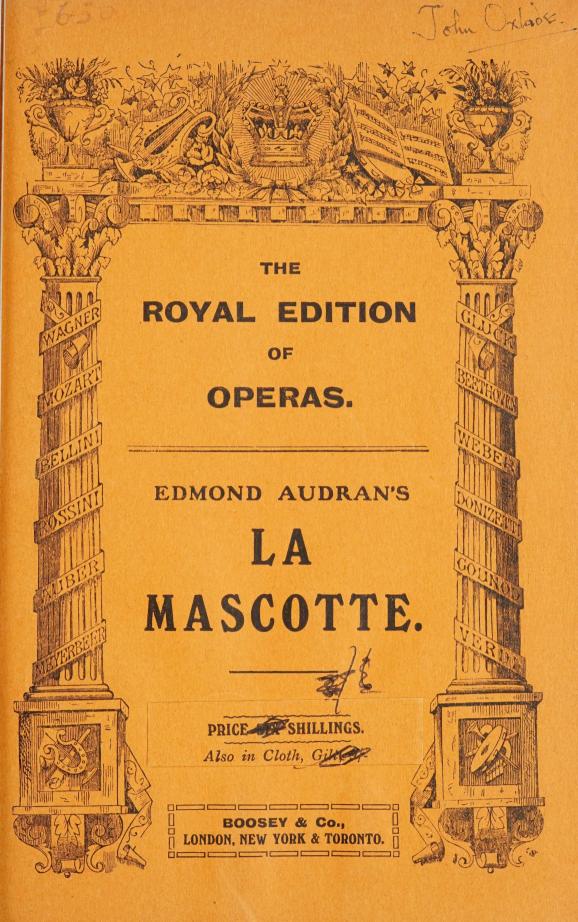


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FOR VOICE AND PIANOFORTE, WITH ITALIAN AND (except where otherwise stated).

Edited by ARTHUR SULLIVAN and JOSIAH PITTMAN.

ENGLISH ADAPTATIONS BY

JOHN OXENFORD, H. F. CHORLEY, C. L. KENNEY, ROBERT REECE, E. TESCHEMACHER, and Paul England.

The whole of the Operas are published in the most complete form, and correspond in every case exactly with the original scores. Supplements are given with several Operas, containing additional pieces that have never before appeared in any country. All the recitatives are published without abridgment.

The unaccompanied recitatives in "Figaro," "Don Giovanni," and "Il Barbiere" are printed as dialogue in the body of the Operas, and with music as supplements at the end of the works.

Paper Covers Cloth Can

										8.	4.	8.	4
Ballo in Maschera									Verdi	1 7	6	10	6
Barbiere di Siviglia							land.						
never before publi									Rossini	7	6	10	6
Bohemian Girl (Eng									Balfe	7	6		
Brigands (English and					***	***			Offenbach		10.10	10	6
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A STATE OF THE STA	***	***	***	***	***	***	***	***	Auber	7	6	10	6
	•••	***	•••	***	***	***	***	***	Meyerbeer	7	6	10	6
	***	***	***	***	***	***	***	***	Auber	7	6	10	6
	***	***	***	•••	***				Mozart	7	6	10	6
Don Pasquale					***	***		•••	Donizetti	7	6	10	6
Elisir d'Amore							-40	***	Donizetti	10	6	15	0
Faust (with the origins	al Engli	sh wor	rds)						Gounod	7	6	10	6
Favorita				***	•••				Donizetti	7	6	10	6
Fidelia (with the four	Overtu	ragl							Beethoven	7			
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Fille de Madame A	nact	(Fracti	sh and	Trans	h	•••	***	***		7	6	10	6
Flauto Magico (with	THEOL	(mugin	El anu	rrem	211	•••		***	Lecocq	7	6	. 10	6
							***	***	Mozart	7	6	10	6
Fliegende Hollande								***	Wagner	7	6	10	6
Fra Diavolo (with fo	ur extr	brece	s comp	onsed	for Eng	gland)	***	***	Auber	10	6	1.5	0
Freischütz (Italian, G	lerman,	and E	inglish))					Weher	7	6	10	6
Grand Duchess (En	glish an	d Frei	nch)						Offenbach	10	6	15	0
Guillaume Tell									Rossini	15	0	20	0
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Lohengrin (Italian, G	erman	and H	nolish)						TTT		5		
Lucia di Lammern					•••			•••	9	12	100	17	6
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Lucrezia Borgia		***		***	•••	***	***	***	Donizetti	7	6	10	6
Lurline (English)	***	***	***	***	***		***	***	Wallace	12	6	17	6
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Mascotte (English)								***	Audran	7	6	10	6
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Pré-aux-Clercs (Fre						111	***	***	Herold	7	6	10	6
Princess of Trebizo			n and F	renen	1)	***	***	***	Offenbach	12	6	17	6
Puritani		***	***	***	***	***	***	***	Bellini	10	6	15	0
Rigoletto			***						Verdi	7	6	10	6
Robert le Diable									Meyerbeer	1 15	0	20	0
Rose of Castile (Eng	(lish)								Balfe	10	6	15	0
Satanella (English)									Balfe	7	6	10	6
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						***	***	***	Wagner	10	6	- 15	0
Traviata				•••	***	***	***	***	Verdi	7	6	10	6
Trovatore		***		***			***	•••	Verdi	7	6	10.	6
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Zampa (English and F	rench)				1				Herold	7	6	10	6
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"LA MASCOTTE

(CHIVOT AND DURU.)

(1880)

Opera Comique

IN THREE ACTS.

THE ENGLISH ADAPTATION BY

H. B. FARNIE AND R. REECE,

THE MUSIC BY

AUDRAN!

BOOSEY & CO.,
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CHARACTERS.

LAURENT XVII. Duke of Piombino.
PIPPO. A Shepherd.
PRINCE FRITELLINI. ('rown Prince of Fisa.
ROCCO. A Farmer.
MATHEÓ An Innkeeper.
PARAFANTE. A Sergeant.
TITO. A Bohemian.
MARCO. Ditto.
GIUSEPPE. A Peasant.
FIAMMETTA. Laurent's Daughter.
BETTINA. A Country Girl, "La Mascotte."

ANGELO.
LUIGI.
BEPPO.
CARLO.
LEONE.
PAOLA.
FRANCESCA.
ANTONIA.
PINELLA.
BIANCA.
BOhemians

ARGUMENT.

ACT I.

Rocco, an unfortunate farmer, has a Mascotte (i.e., a luck-bringer), sent him by his brother, in the shape of a Turkey-herd named Bettina. The impecunious monarch of Piombino, Laurent XVII., out a-hunting, comes upon Rocco and his Mascotte, and quietly annexes the latter, to the intense disgust of her lover, a peasant named Pippo, who in order to be near her, joins a troupe of Bohemians on their way to dance and sing at Court.

ACT II.

Bettina is created a Countess by Laurent, who with Rocco, now made Chamberlain, watches anxiously over her. Her magic power departs if she marries the man she loves; and as of course Pippo is that man, it is their aim to keep him away from her. But disguised as a Saltarello dancer, Pippo renews his suit to Bettina, which is rudely interrupted by Pippo hearing the Court gossip that his sweetheart aspires to the Crown. The Princess Fiammetta, who has taken a fancy at the farm to Pippo, now finds him in mood to listen to her, and coolly throwing over her betrothed husband, a neighbouring Prince called Fritellini, gets her father to give his consent. Bettina, stung by this conduct, immediately accepts the hand of Laurent, who thinks he will thus put his Mascotte out of all jeopardy, the legend being—

"If she loves whom she shall wed, Then the Mascotte's pow'r is fled."

Bettina can never love him—and can't marry Pippo—therefore must for ever remain a Mascotte. On the double marriage, however, comes an unforeseen blow. Bettina and Pippo make it up at the last moment, and aided by the armed force of Prince Fritellini, who, furious at being jilted, has declared war against Laurent, they escape from the Court of Piombino.

ACT III.

War has been raging between the Potentates over the flightiness of the flirting Fiammetta, and owing to the presence of the Mascotte, now Vivandière in the Pisa army, Prince Fritelini has carried everything before him. As a bold stroke, Laurent, Rocco, and Fiammetta reconnoitre the enemy's camp disguised as wandering minstrels, with a view to neutralising the influence of the Mascotte. They find her about to be married to Pippo, and as she loves him, that event would of course finish her career as a Mascotte. Laurent is in favour of this, as it will at least equalize the chances of the war; but Rocco, who owes him a grudge, goes off to inform Fritellini that he possesses a Mascotte, and to stop the marriage. Too late, however, and all ends happily, Fiammetta espousing the Prince, and Pippo his Bettina.

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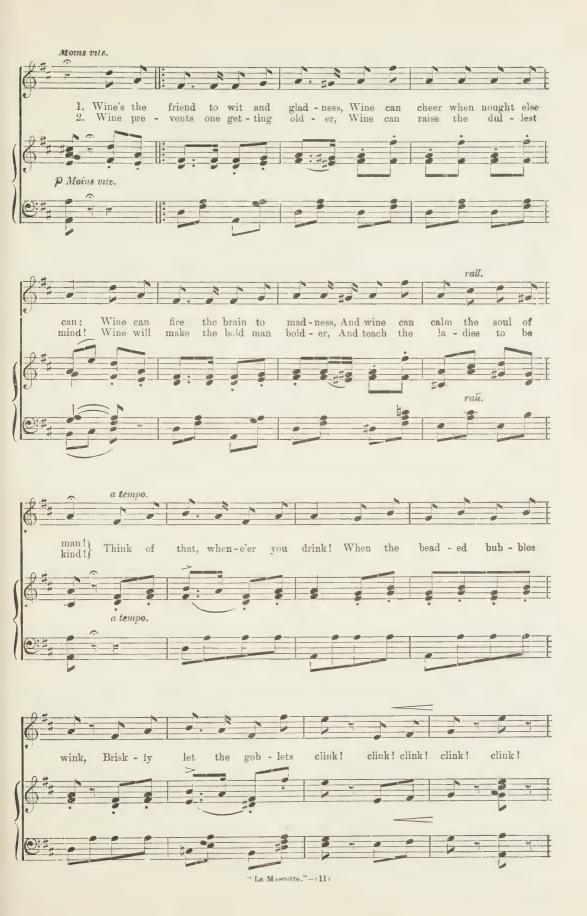


(A) CHORUS.—"NOW THE MERRY VINTAGE." (B) AIR.—"WINE'S THE FRIEND OF WIT."









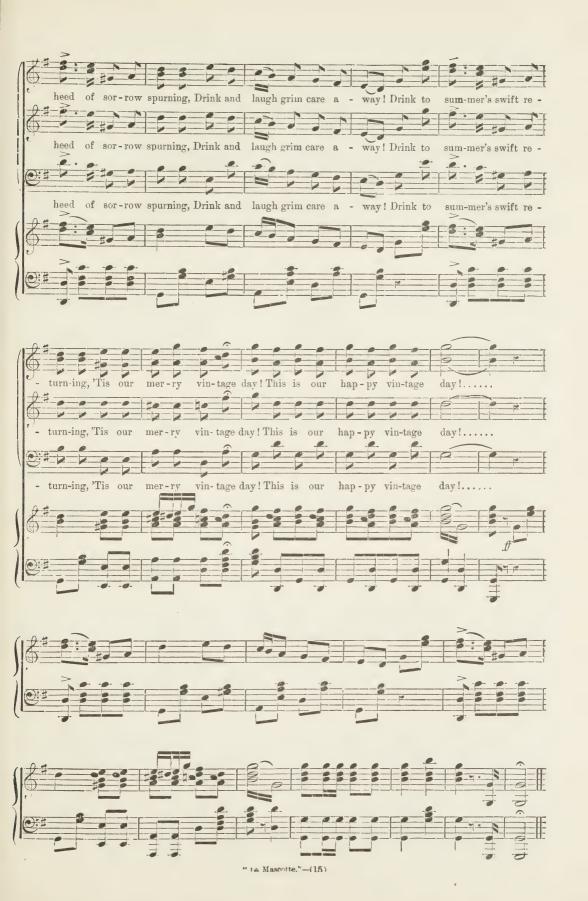




"La Mascotte."- (13)



La Mascotte "-(14)

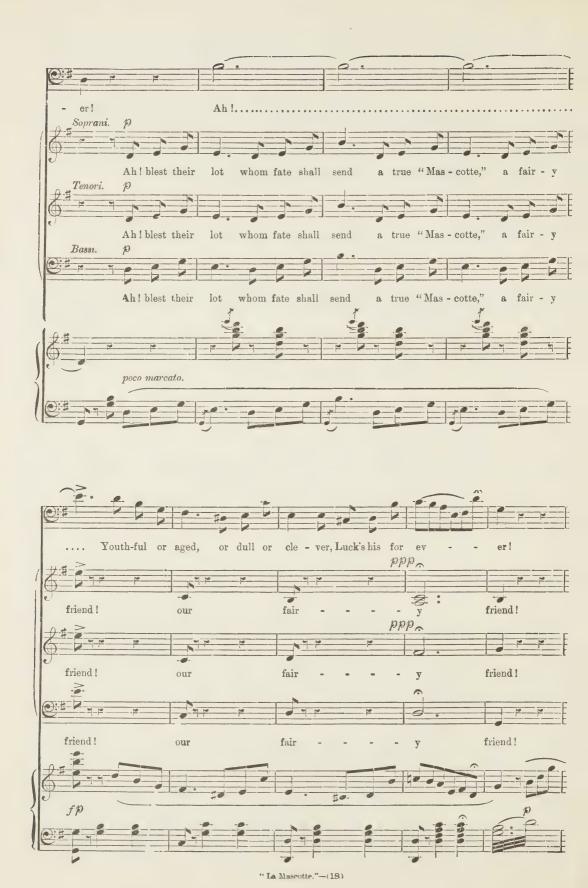


LEGEND.—"THE MASCOTTE." (PIP PO AND CHORUS, S.T.B.)



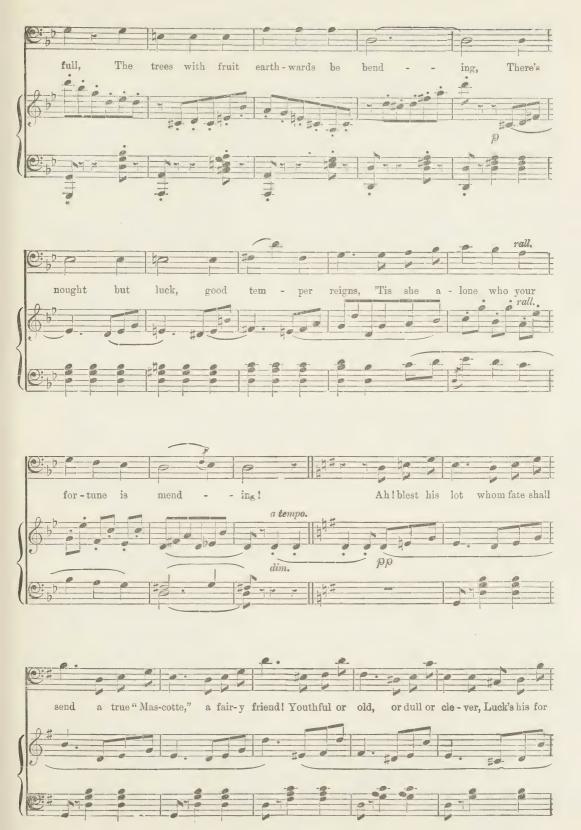










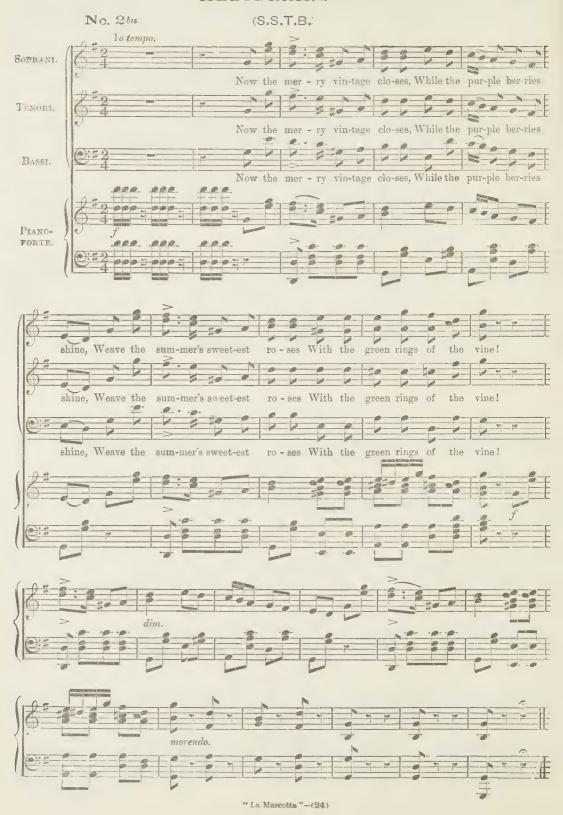




" La Mascotte."-(22)

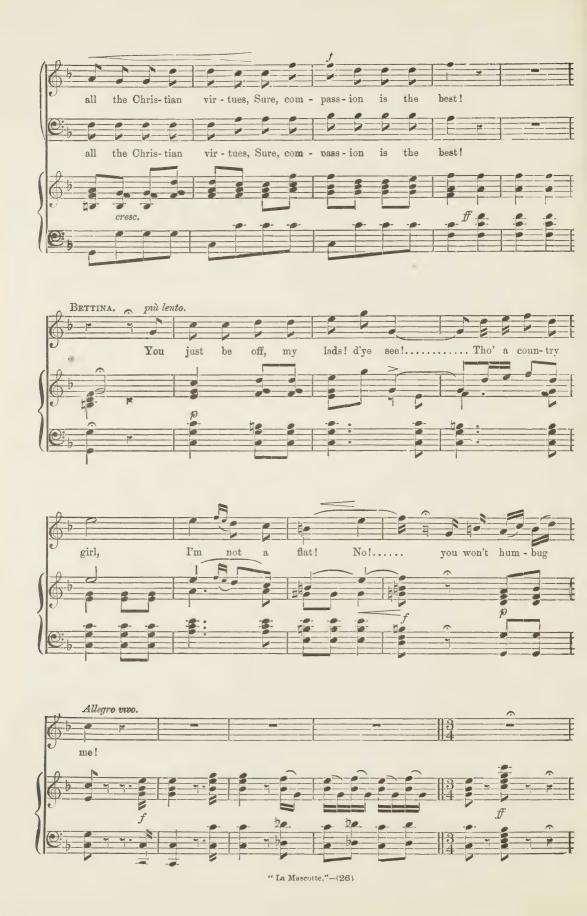


MELODRAME. EXIT.



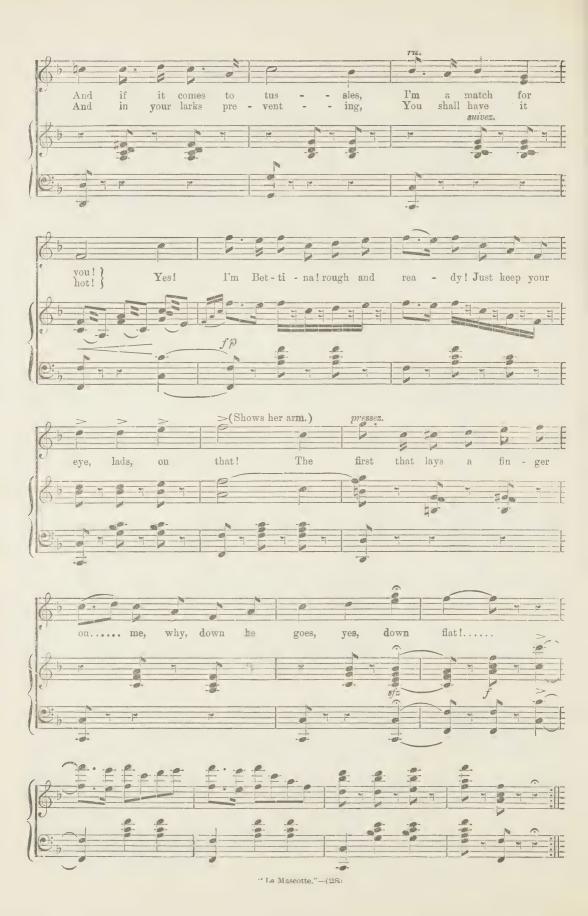
(A) SCENE.—"NAY, STAY! DEAR CHARMER." (B) SONG.—"HANDS OFF."





SONG.-"HANDS OFF."







" La Mascotte."-(29)



"La Massotte."- 30)

(A) HUNTING CHORUS.—" NOW SPORT IS O'ER."

(B) SONG.—"WISE FOLK HAVE ALWAYS NOTED."

(BETTINA, FIAMETTA, FRITELLINI, LAURENT, ROCCO & CHORUS.)
No. 4.



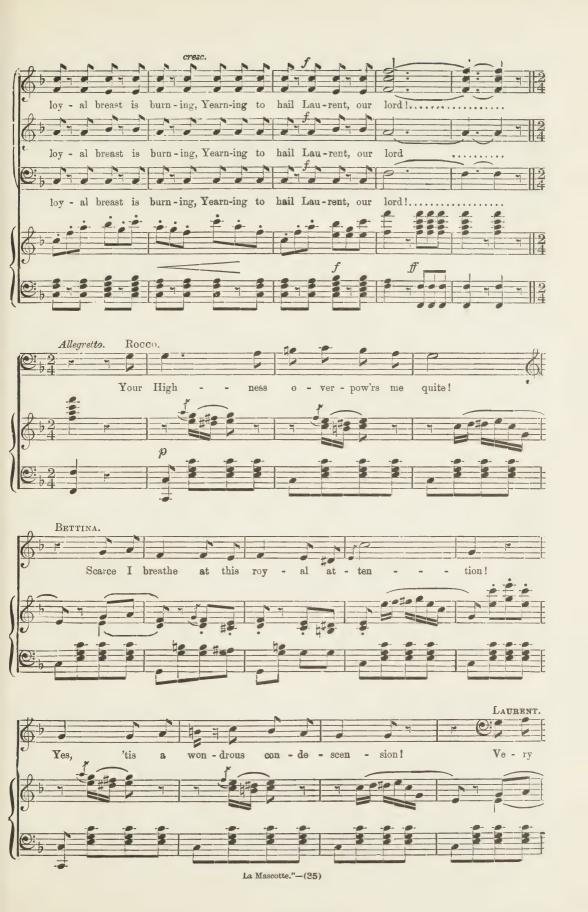


"La Mascotte" (32)





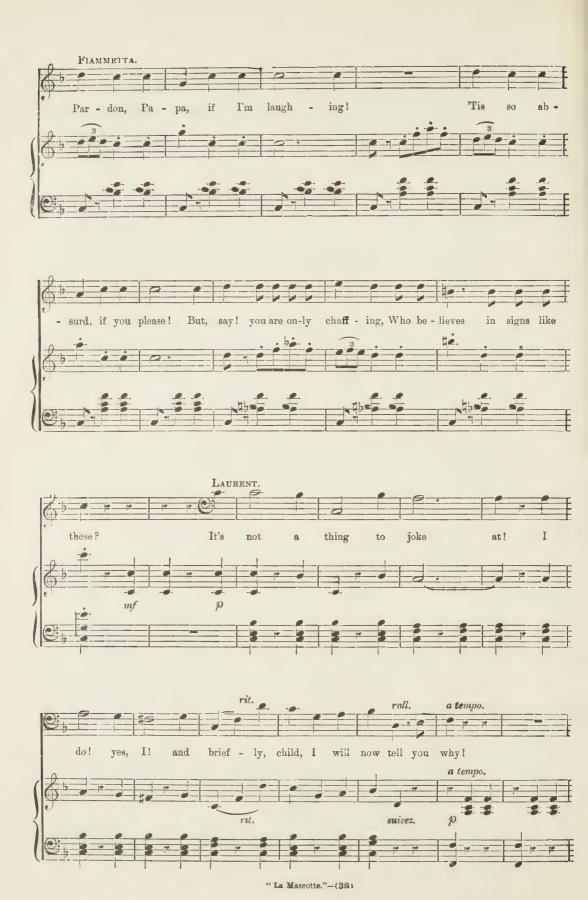
"Te Mascotte."-(34)





'La Mascotte."-(36)



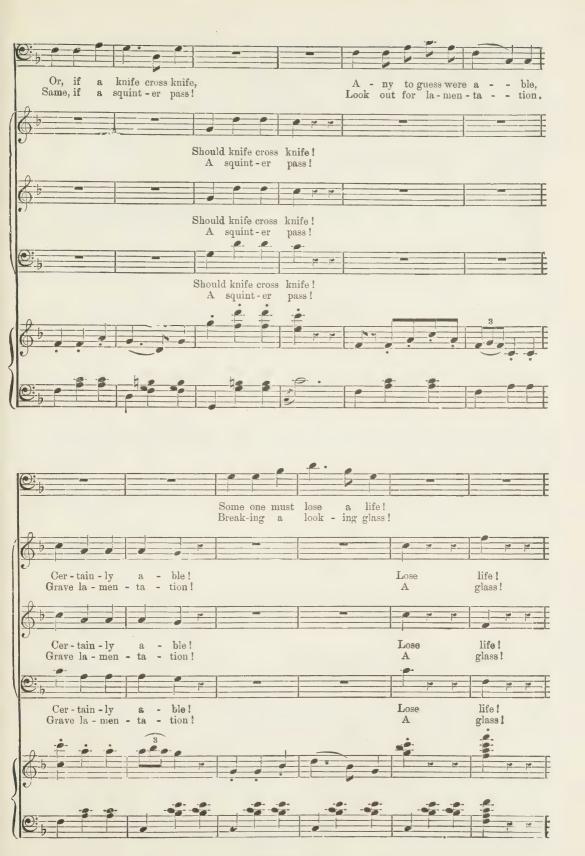


SONG.-"WISE FOLK HAVE ALWAYS NOTED."











"La Mascotte."—(42)



MELODRAME. EXIT.

CHORUS. S.T.B.



ARIETTA.-"GIVE ME THE SWAIN."





DUET.-"GLOU, GLOU!"



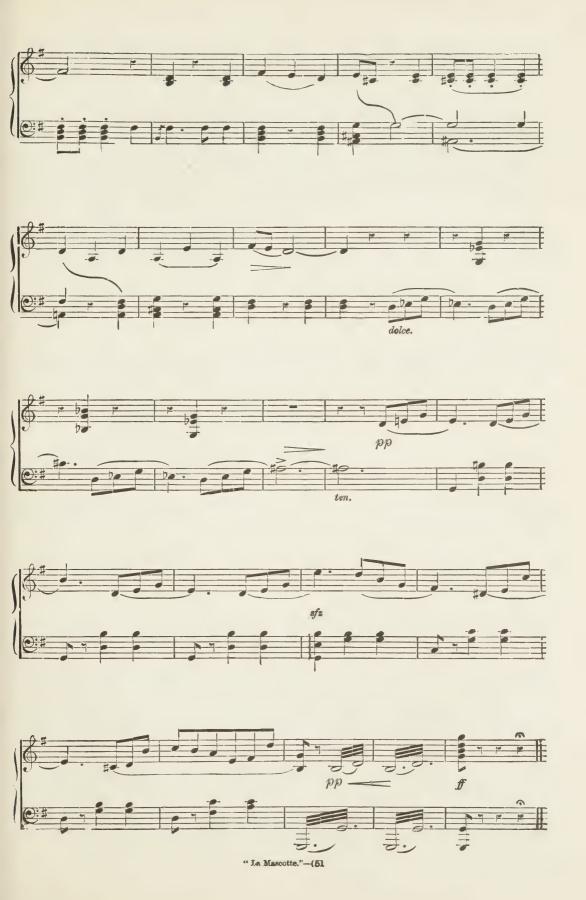




MELODRAME.

(DIALOGUE,)





FINALE TO ACT I.—"THE BELL! THE BELL!"











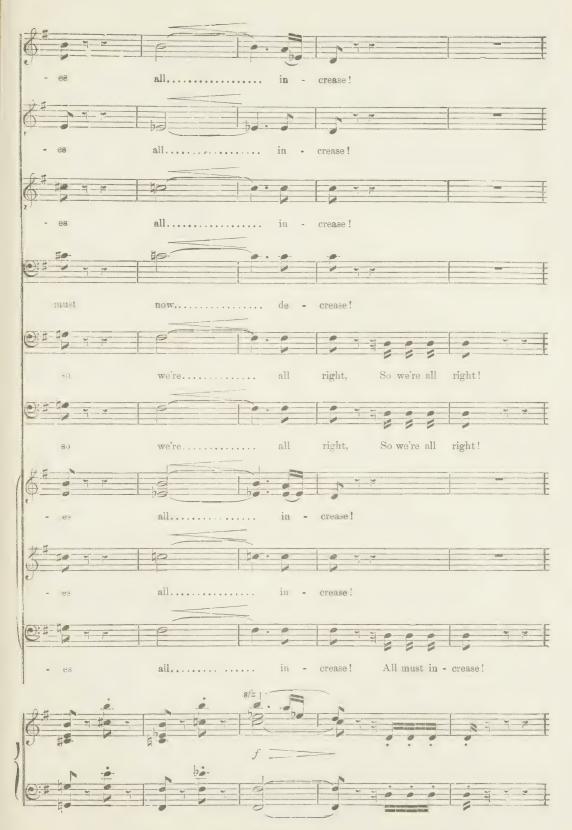




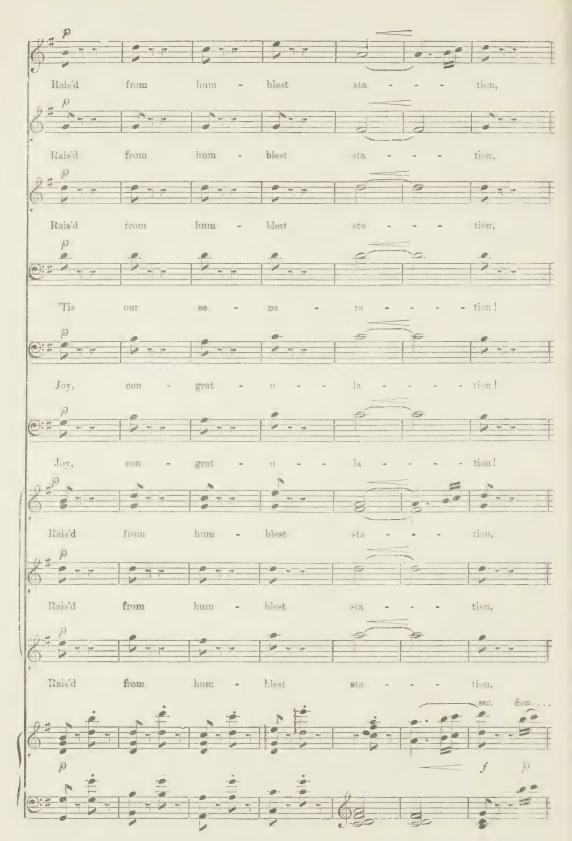


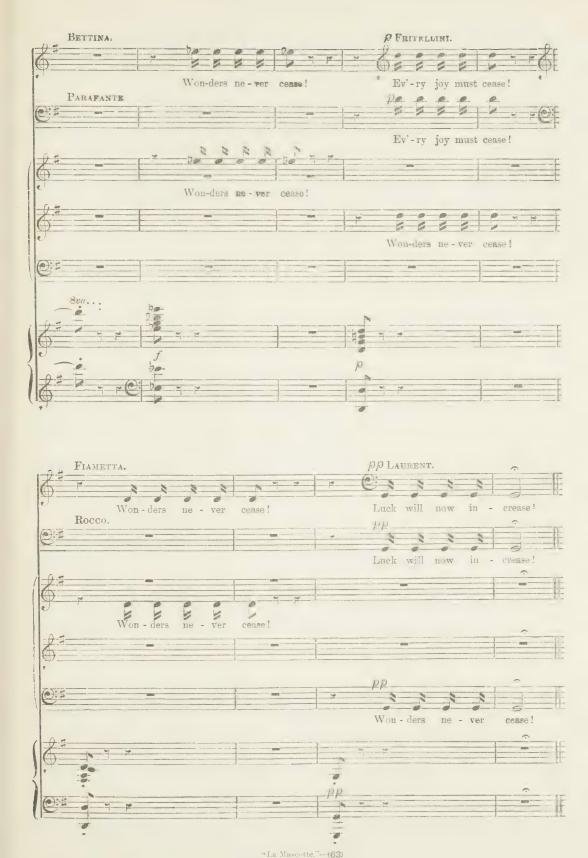


La Mascotte."-(60)

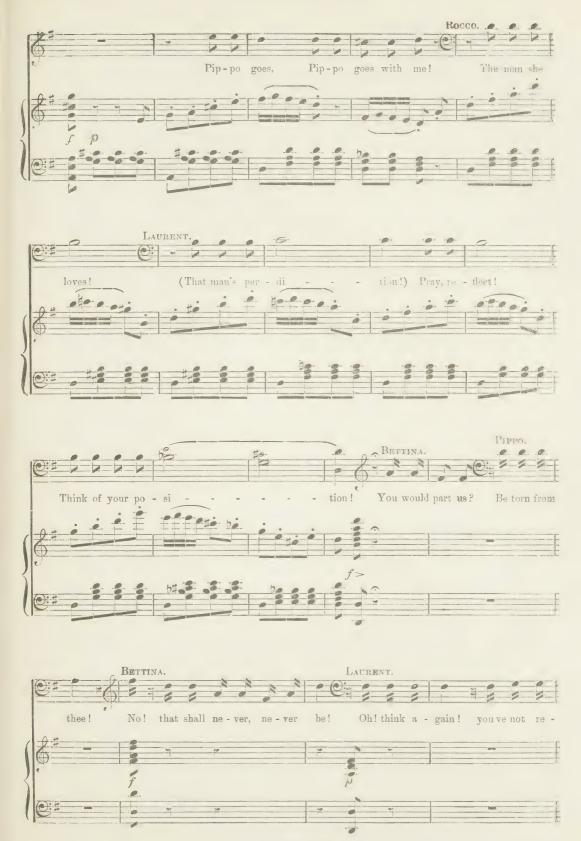


La Mascotte."-(61)









"La Mascotte,"-(65)

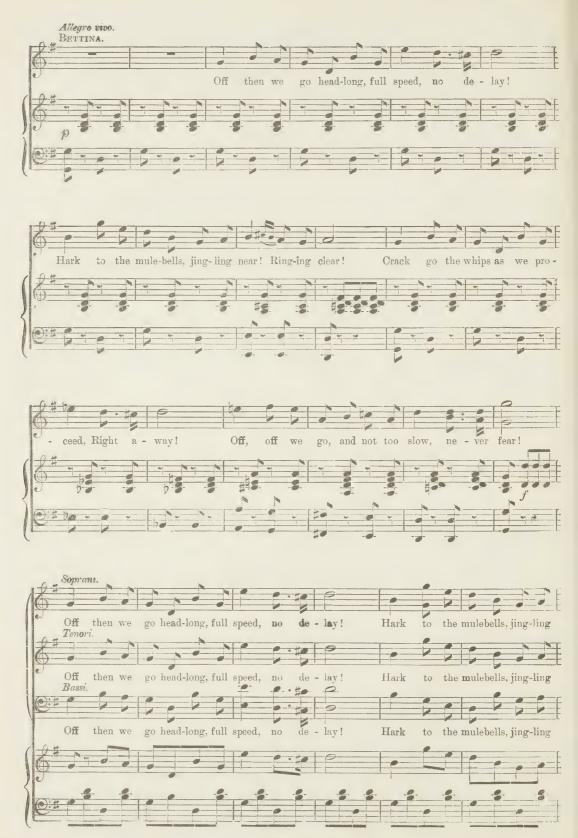


"La Mascotta"-(66)





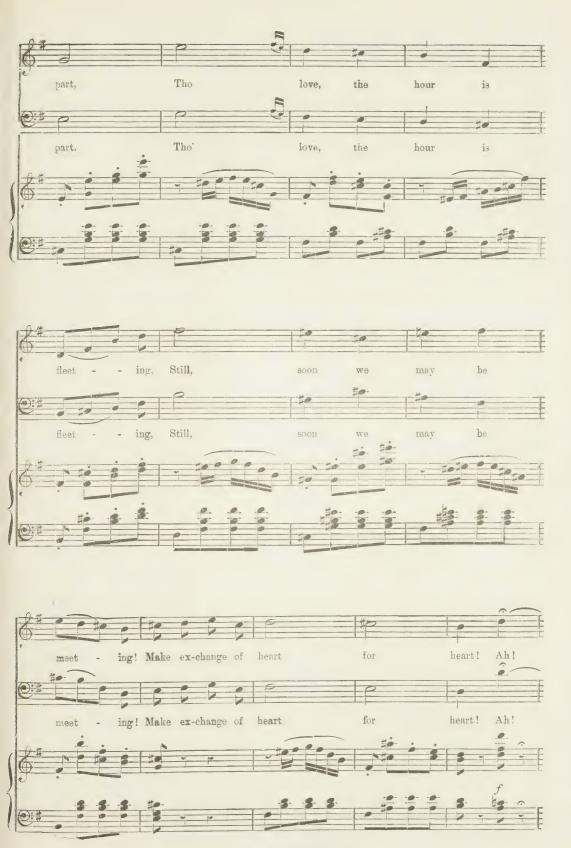




"La Mascotte."-(70







"La Mascotte."-(73)





"La Mascotte."-(75)



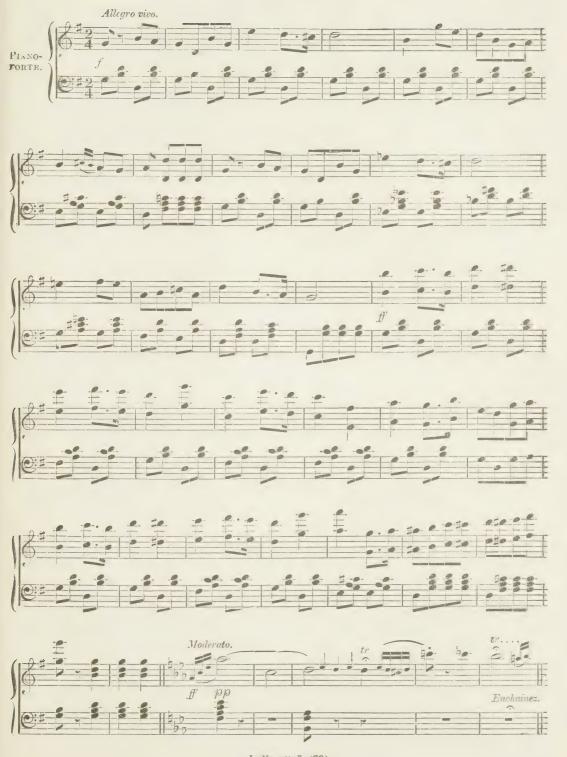


"La-Mascotte."-(77)



ACT II.

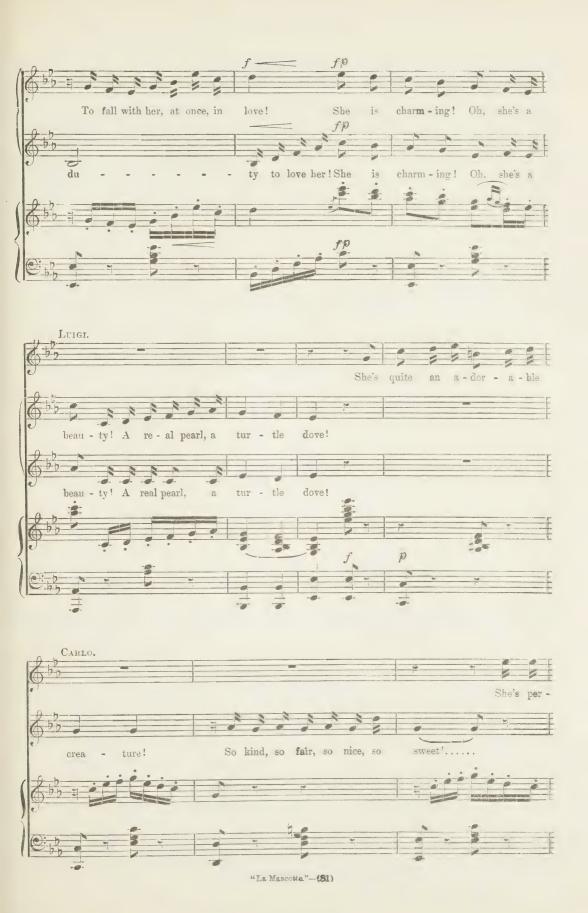
ENTR'ACTE.



PAGES' CHORUS.- OH! SHE'S CHARMING."

(S.S.) No. 8. (a.) Moderato. PIANO-FORTE. PAGES. P 1st Sopram. Oh, she's she's charm - ing! ty! Peer - less, ther 2nd Soprani. She beau pp a tempo la - dies a-bove! It's quite a man's most bounden It's quite a man's ex-clu-sive She is ty!

"Ta Mascotte."-(80)



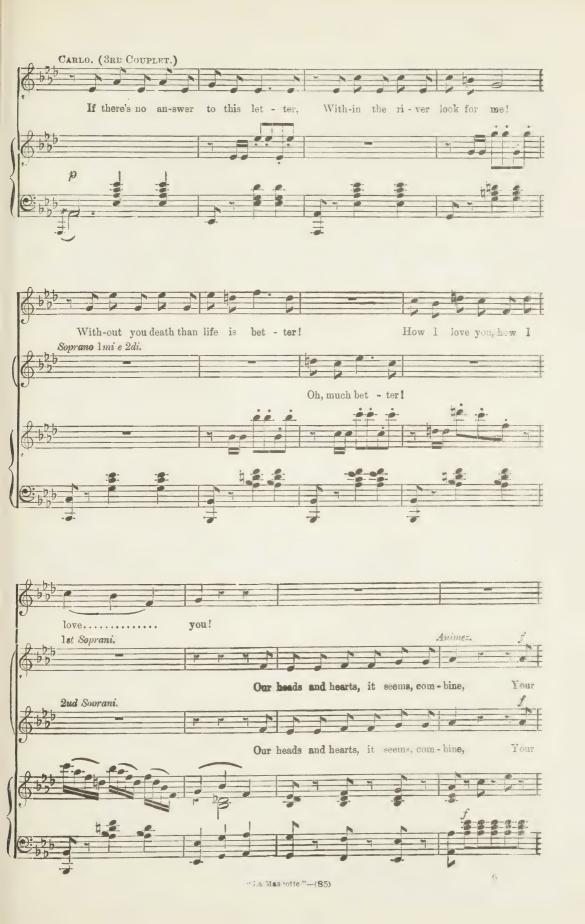




PAGES' SONG







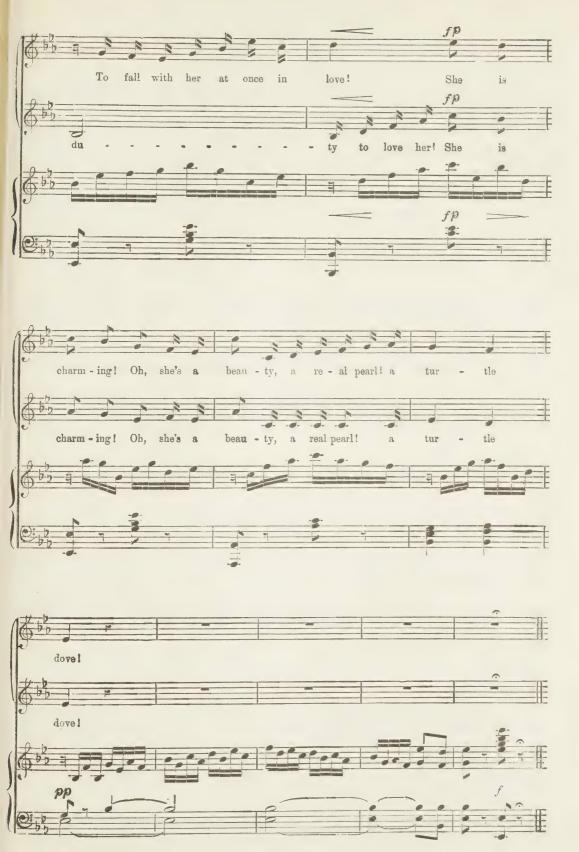




" La Mascotse."--(87)







(A) SCENE.—"LET ME ALONE." (B) "OH! GIVE ME BACK."

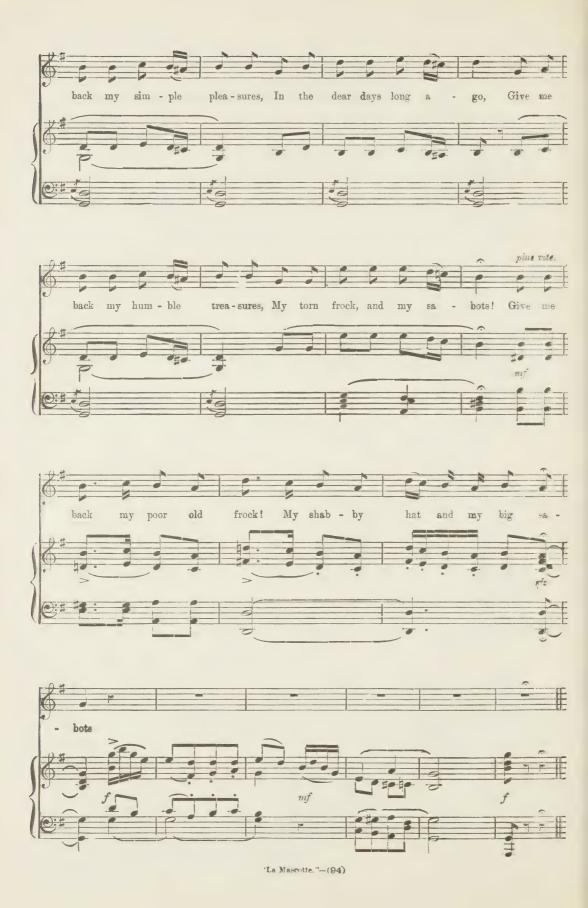


SONG.-" OH! GIVE ME BACK."









CHORUS.-"NOW FOR LAUGHTER."

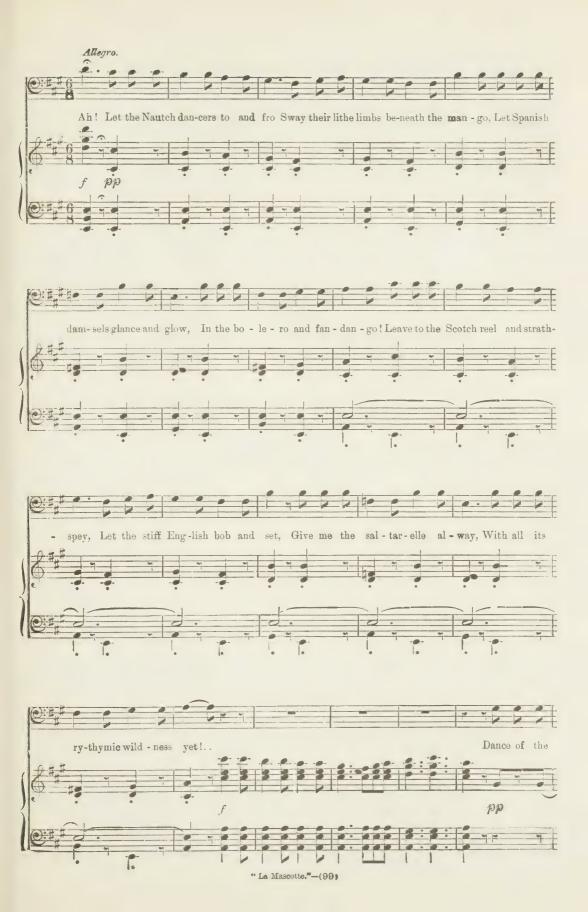




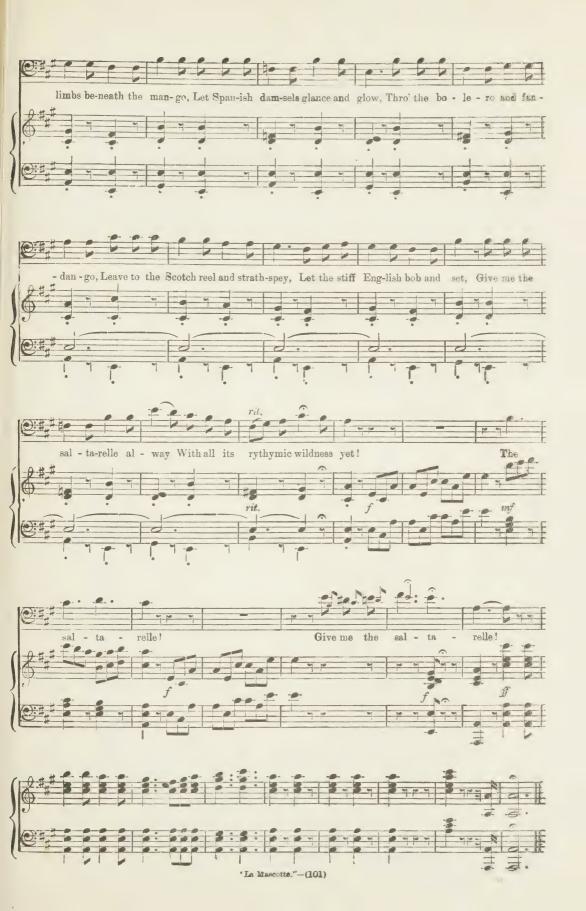




"La Mascotte."-(98)





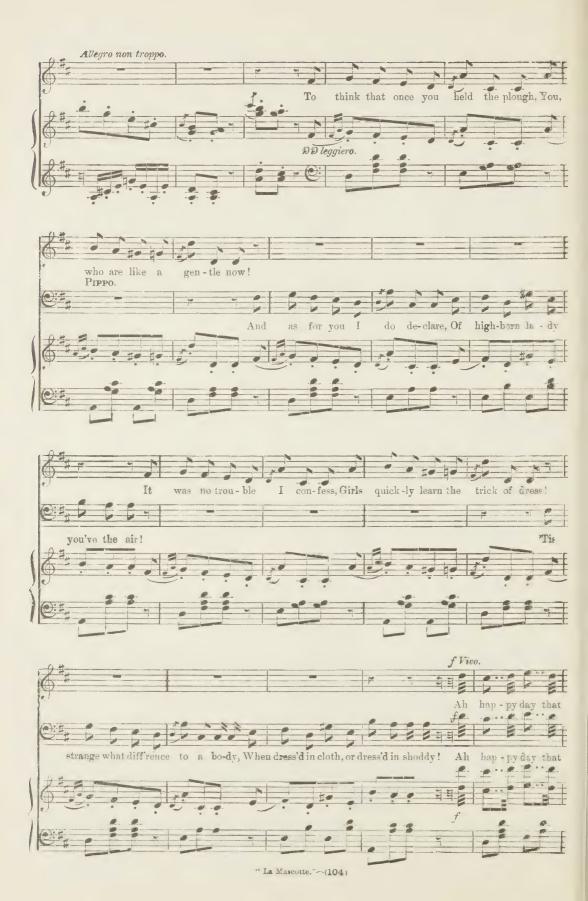


MELODRAME. EXIT.

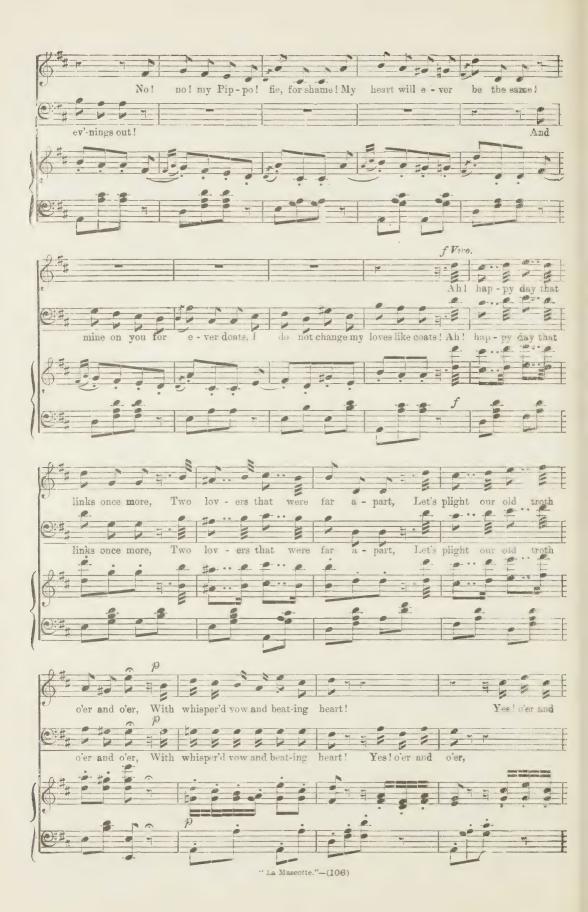


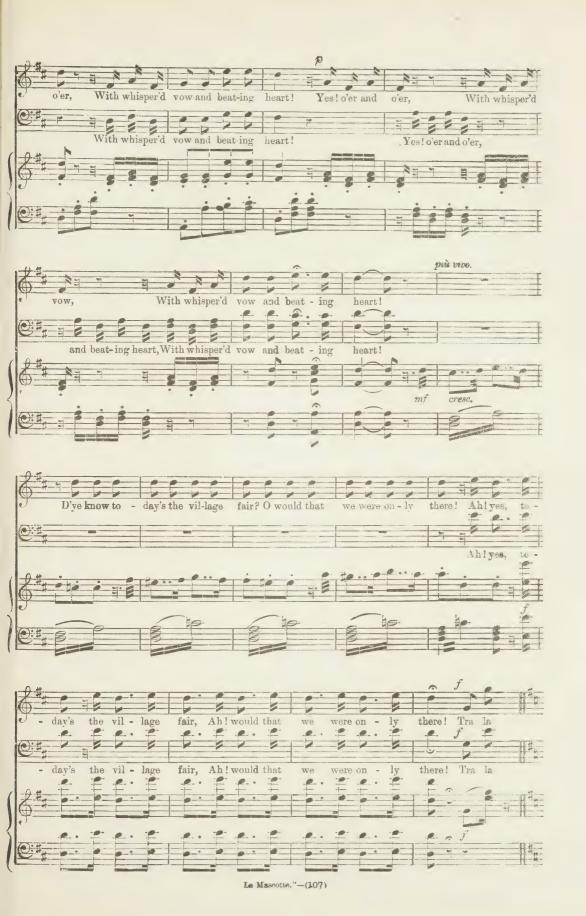
DUET.-"THIS SILK ATTIRE."

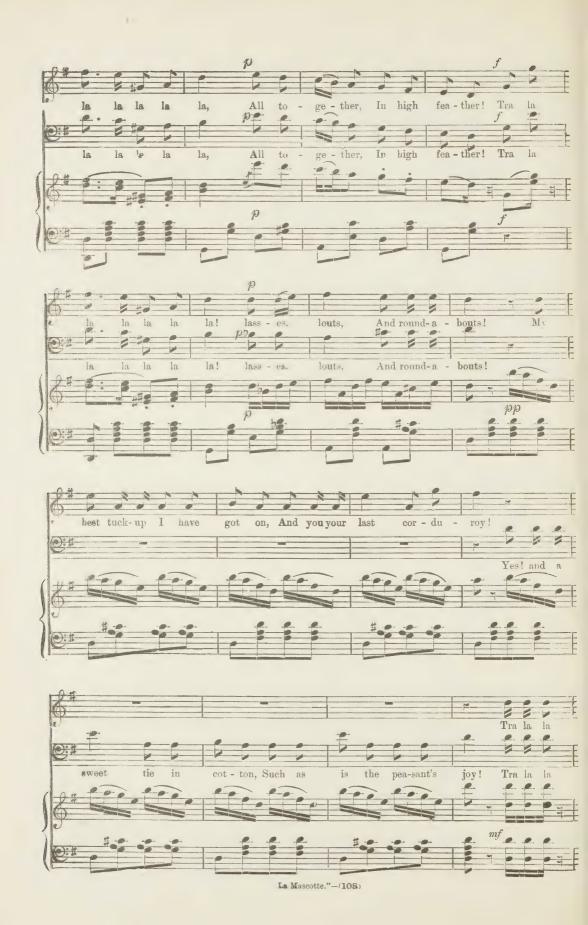


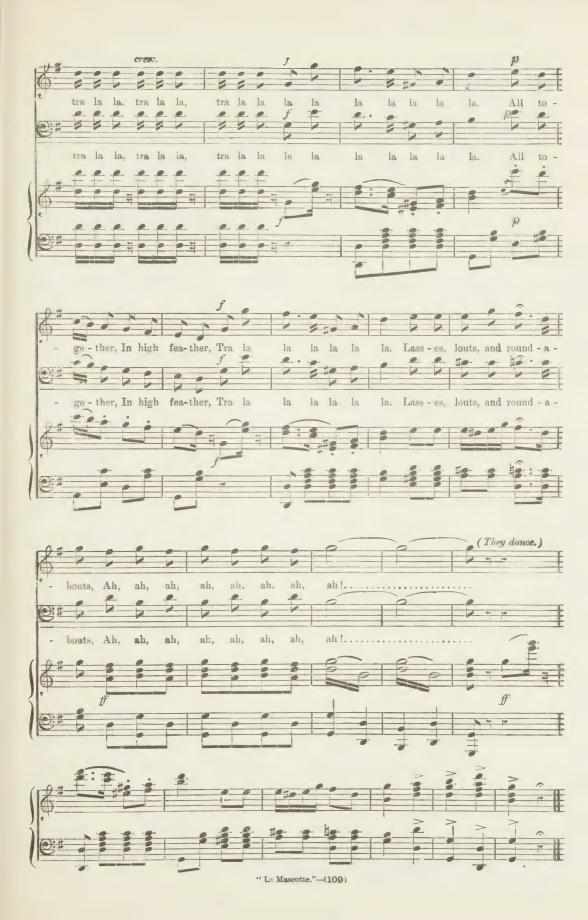












song.-"LOVE IS BLIND."



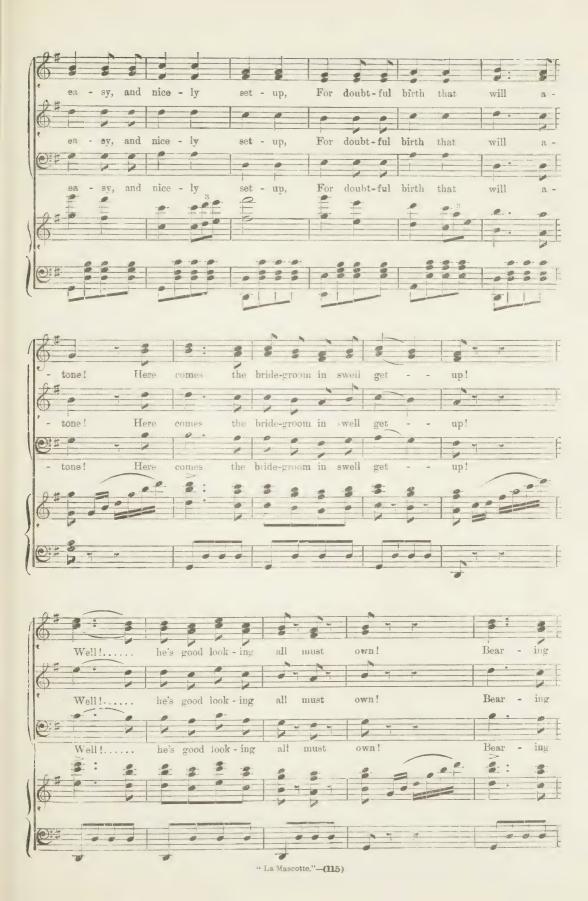
" La Mascotte."- (110)



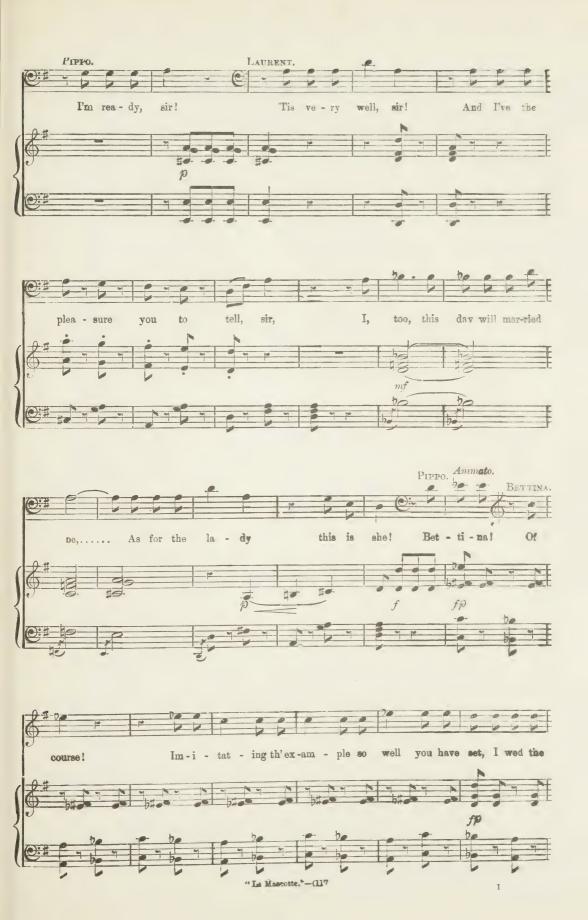






















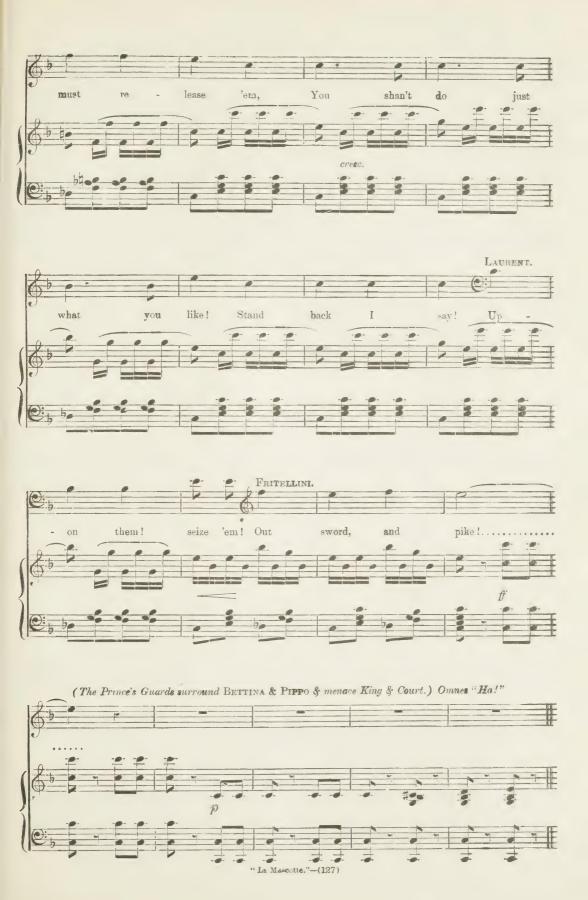






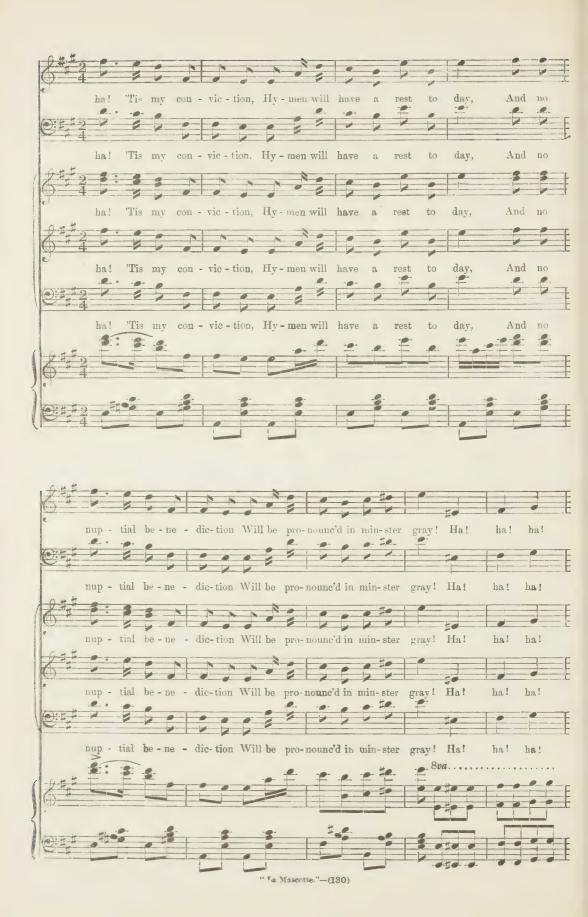
"La Mascotte." -(125)

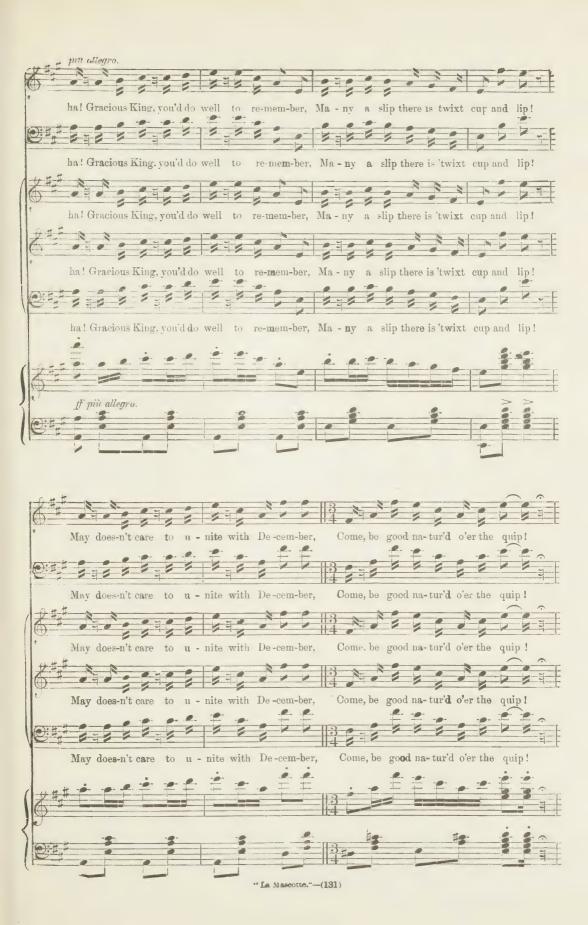














ACT III.



SOLDIERS' CHORUS.-"FILL THE CAN."

(THE SERGEANT, MATHEO, TENORS, & BASSES.) Allegro marziale.

Property of the control of t Fill the can, for we're vic - to - rious, f

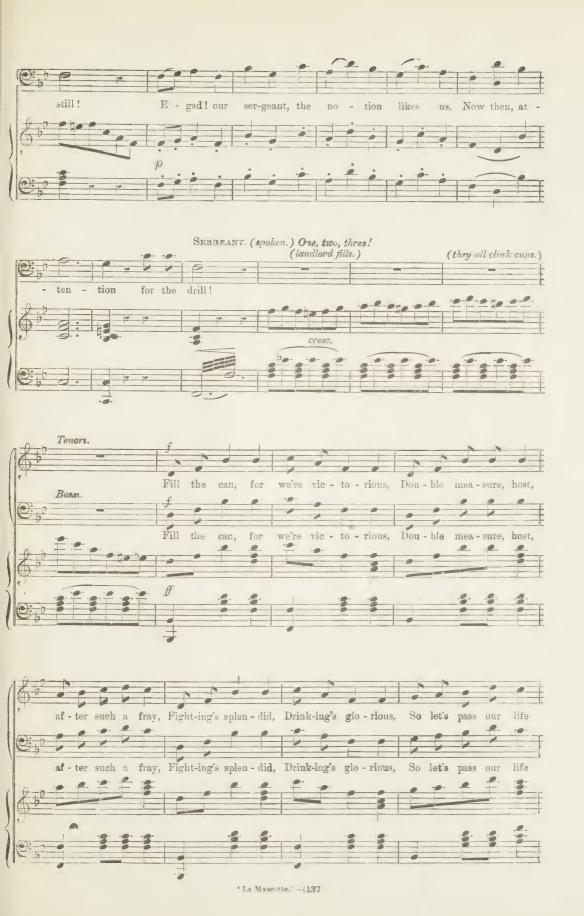
Fill the can, for we're vic - to - rious. Dou - ble mea - sure, host, af - ter such a fray: Fight ing's splen - did, Drink-ing's glo - rious,

Dou - ble mea - sure, host, af - ter such a fray; Fight-ing's splen - did, Drink-ing's glo - rious,

"To Masoutte "-(124



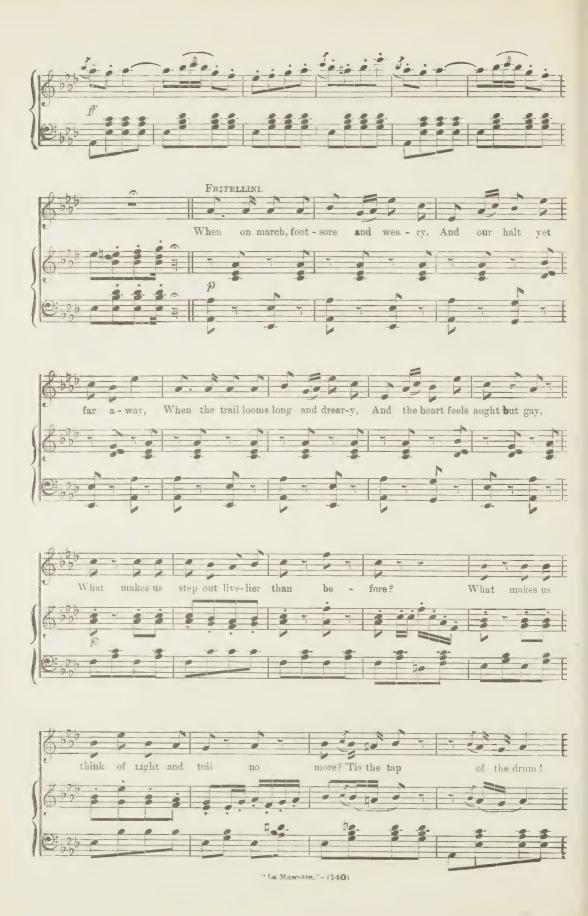


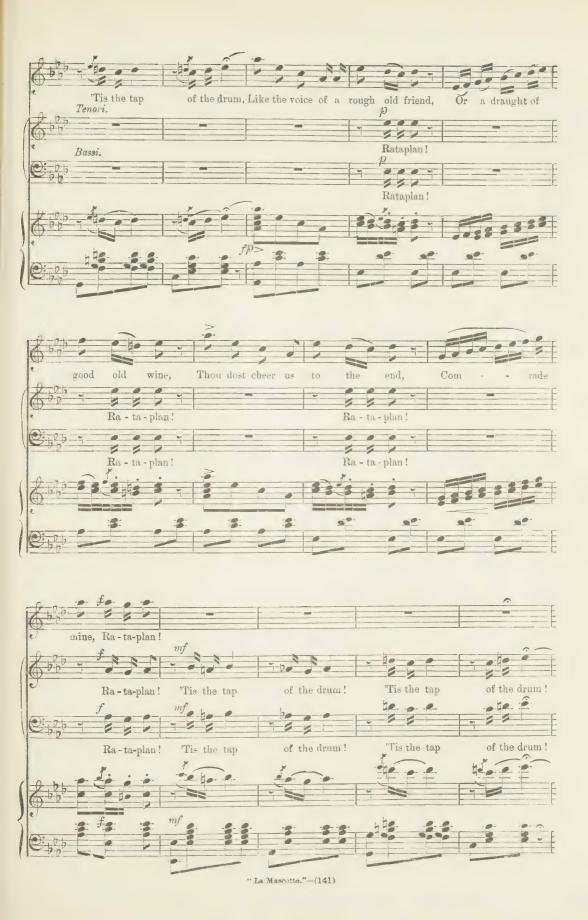




RECIT. & DRUM SONG.-"'TIS THE TAP OF THE DRUM."











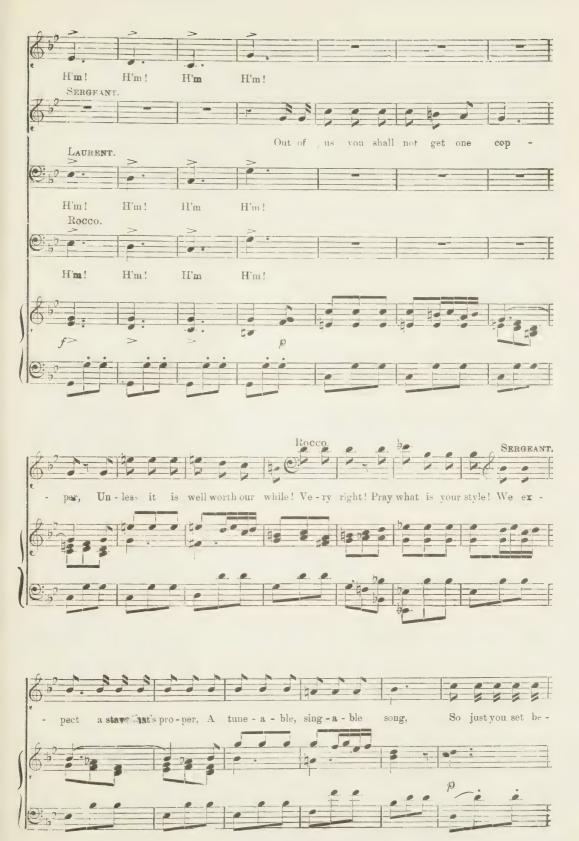


(A) SCENE.—"ARTISTS YOU ARE."

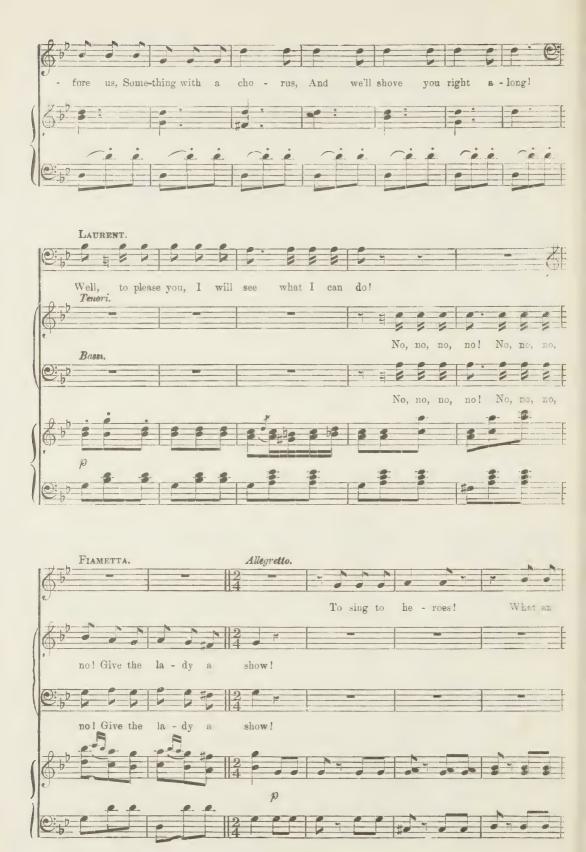
(B) SONG.—"THE ATTRACTIVE GIRL."
(FIAMETTA, LAURENT, ROCCO, SERGEANT, CHORUS.)







"La Mascotte."-(147)

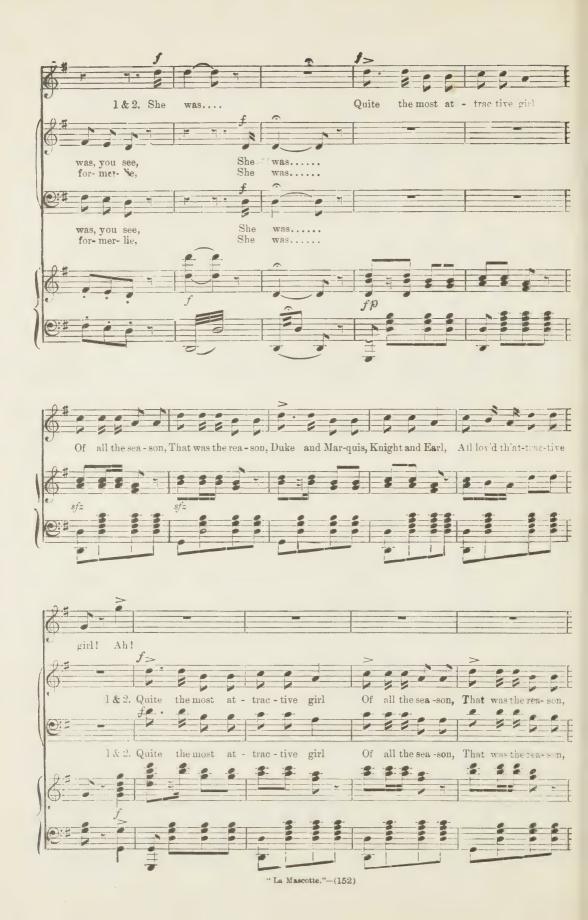


"La Mascotte."-(148)

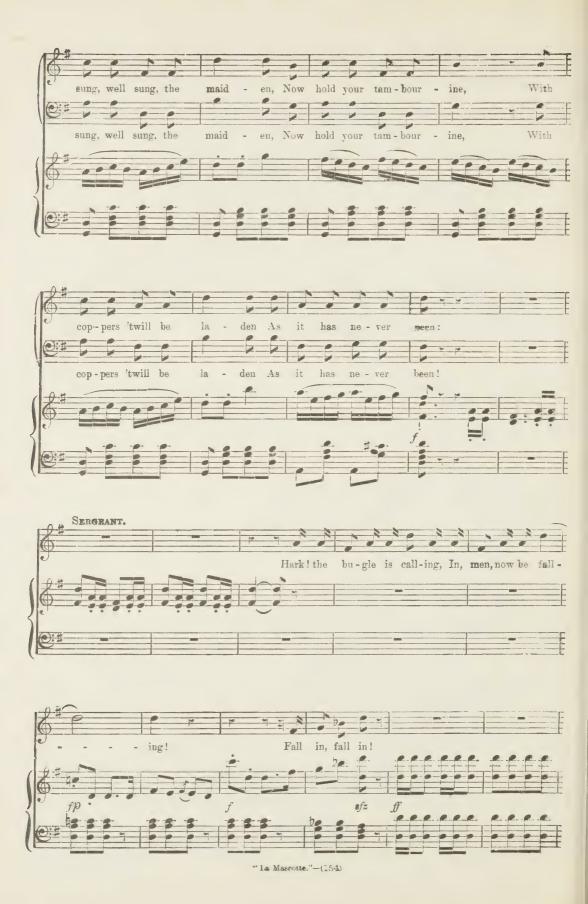














(A) ARIETTA.-"MINE OWN, MINE OWN."

(B) WEDDING CHORUS.—"YONDER IN THE HOLY WOOD."
No. 18.



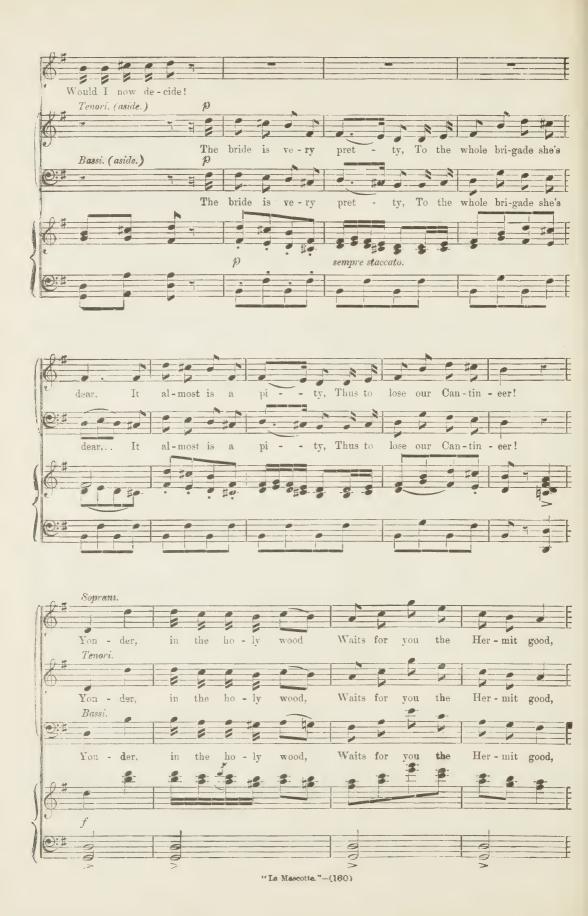




WEDDING CHORUS.-"YONDER IN THE HOLY WOOD."



" La Mascotte."-(159)





QUARTETT-"DOST THOU LINGER."



















" La Mascotte,"-(169;



" La Mescotte."-(170)













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